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NOTES AND QUERIES.

THREE GAMES OF THE CAPE VERDE ISLANDS. — *Fion* is a combination of hand-guessing and leap-frog. Three boys at a time pile up right hands. One, any one of the three, calls out "*¡Ando entrua!*" Straightway each boy draws his right hand back at right angles to his chest, palm up or palm down. He whose hand-position differs from that of the other two goes out, one of the waiting boys taking his place. The first boy out returns to play with the last two, to determine which of them will be the last. He whose hand-position is the same as that of the boy who had returned goes out. The other boy is frog (I call him so for convenience, the players having no term for this player). Frog may hold himself low, or raise up as far as hands on knees will permit. The line of boys leaps him across his side three times; the first leap of all the boys in turn being called *fion*, the second *tapé*, the third *marton*. Until the third round of leaps, none may touch Frog as he leaps but with his hands; otherwise he, in his turn, becomes Frog. Any boy may forego the leap, thereby becoming Frog, Frog waiting for him until he, Frog, counts thirty. At *marton* each may kick Frog on the buttocks with his right foot as he leaps. If the leaper foregoes kicking, he says, "*Purdab*, I pardon you." Should he forget to say "*purdab*," he would have to be Frog.

A circle forms around Frog. As the boys circle around, each, as he passes behind Frog, calls out "*¡Madam musu musoi* [*soi* as French *soi*]!" and kicks Frog in the buttocks. Should any player as he circles about touch Frog anywhere else, he becomes Frog. *Faze* ("make," instead of the Fogo term *brinca*, "play") *gurdion* is the San Anton name for the game.

Only boys play *fion*. The following ring-game (*Sapatinh' dolegad*) may be played by girls as well. A player circles outside of the ring, singing, "*Sapatinh' dolegad samusé samusé* ['Little shoes, . . . the other words are meaningless]." In his hands he holds a bunch of rags, which he drops at pleasure behind the back of any one in the ring. If he succeeds, after he drops the rags, in making a complete circle, "reaching the gate" without the one behind whom he has dropped the rags catching him, he goes on with his song and rag-dropping, the player failing to catch him going into the middle of the ring to wait there blindfolded until relieved. If the singer is caught, he is the one to be blindfolded, and the captor becomes the singer.

In the following counting-out game the index-fingers of the right hands of the players are laid flat in a circle. An outsider counts, saying in Fogo, "*Sirinbic' || tunbic' || gen ti dou || to mai || to pai || banduca || racastanha || bota Franç' ||* ['*Sirinbic'*¹ || *tunbic' || who gives you || your mother || your father || banduca*¹ || *racastanha*¹ || throw away France']. In San Anton the words are, "*Galinha branc' || andar || para casa di gente || catar grão do milh' || va 'te Franç' ||* ['White chicken || go || to people's houses || to pick up corn || go to France']. Each one "out" is said to die (*morre*). The penalty laid on the player left in may be to carry a table or a chest to a

¹ Meaningless. Compare counting-out rhyme from the Azores (H. R. Lang, The Portuguese Element in New England [JAFL 5 (1892) : 15]).

certain place, to fetch salt water, etc., or to *penna galinha* ("chicken-feathers") or *fura brac'* ("go through hole"). *Penna galinha* means "to have one's hair plucked like a chicken's feathers;" *fura brac'* means "to creep between some one's spread legs, he having the right to spit on you, to pour water on you, to squash you, etc."

ELSIE CLEWS PARSONS.

EL SOMBRERO CHAMBERGO. — Continuando nuestro propósito de informar a los lectores de esta revista sobre nuestras investigaciones folklóricas en la Argentina,¹ daremos una brevísima sinopsis sobre la tercera de las monografías² que hemos dedicado a esta materia. El objeto de este trabajo era presentar una compilación de los datos literarios y de observaciones propias sobre el traje gauchesco en las diferentes épocas. El sombrero ha sido tratado especialmente; por eso la presente monografía se intitula "El chambergo," voz con que se llama actualmente, en la Argentina, el cubrecabeza blando del campesino u hombre del pueblo.

Distintas son las asepciones de esta palabra en las diferentes regiones del habla castellana, a saber:

Chamberga, sustantivo femenino, significa o significó en España cierto regimiento de la guardia real de 1669-77; la casaca usada por los individuos de dicho regimiento; una especie de danza y tañido vivo y alegre; cierta enfermedad del ganado lanar y cabrío; en Andalucía, un género de cinta de seda muy angosta; en Álava, en la combinación: *Ferrería de chamberga*, la dedicada a la construcción de sartenes y otros objetos análogos; en Cuba, una planta y la flor de ella; en Honduras, una planta trepadora, tal vez idéntica a la anterior; en Colombia, la cuerna; en Pernambuco (Brasil), según Rodolfo García³ cuya obra no estaba publicada cuando se imprimió la mía, *xumberga* significa embriaguez; en Pernambuco, según Alfredo de Carvalho⁴ cuyo libro recién ahora he podido consultar, era *Uxumbergas*, respectivamente, según García,⁵ *Xumbergas*, el apodo para un antiguo gobernador de Pernambuco, Jerónimo de Mendoça Furtado quien inauguró su gobierno en 1664, pero pronto fué tomado prisionero por el pueblo y devuelto a Lisboa; una canción popular burlesca sobre este acontecimiento, se canta hoy en día todavía en Pernambuco.

xumbergar, verbo, significa en Pernambuco emborracharse.⁶

chamberquilla, sustantivo femenino, en Andalucía, un género de cinta de seda muy angosta.

chambergo, sustantivo masculino, significa o significó en España el individuo (oficial o soldado) del regimiento de la guardia real de 1669-77;

¹ Robert Lehmann-Nitsche, Clasificación de las adivinanzas rioplatenses (JAFL 28 [1915]: 412-416); La mutilación operatoria del caballo recelo en la América Latina (*Ibidem*, 28: 409-412).

² El chambergo (Boletín de la Academia Nacional de Ciencias de Córdoba, 21 [1916]: 1-99).

³ García, Diccionario de brasileirismos (peculiaridades pernambucanas) (Revista do Instituto Historico e Geographico Brasileiro, 86 [1]: 947; edición especial página 291). Rio de Janeiro, 1915.

⁴ De Carvalho, Phrases e palavras. Problemas historico-etymologicos. I Serie, página 74-80. Recife, 1906.

⁵ García, Diccionario, etc., página citada.

⁶ García (*Ibidem*).